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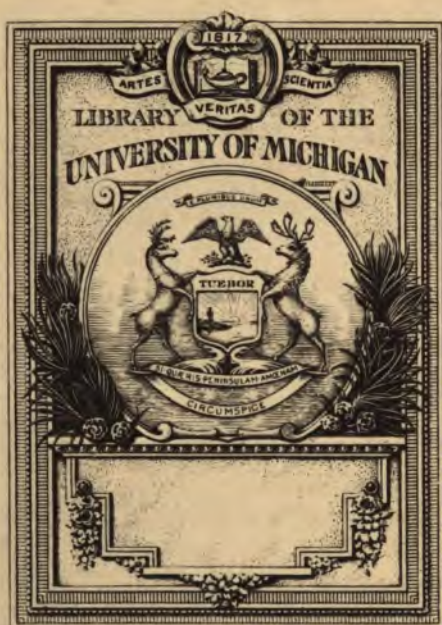
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A
DESCRIPTION
OF THE
CURIOSITIES
IN
WILTON-HOUSE.

THE JOURNAL OF THE

6

AMERICAN MEDICAL ASSOCIATION

CHICAGO, ILL.

VOLUME 101

1914

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1914

Pembroke, Thomas Herbert, 8th Earl of

A
DESCRIPTION
OF THE
PICTURES, STATUES, BUSTO'S
BASSO-RELIEVO'S,
AND OTHER
CURIOSITIES
AT THE
Earl of PEMBROKE'S HOUSE

A T
W I L T O N.

The Antiques of this Collection contain the whole of Cardinal RICHLIEU's and Cardinal MAZARINE's, and the greatest Part of the Earl of ARUNDEL's; besides several particular Pieces purchased at different Times.

By RICHARD COWDRY.

L O N D O N :

Printed for the Author, and sold by J. ROBINSON, at the *Golden Lion*, in *Ludgate-Street*; at Mr. LEAKE's, at *Bath*, and at Mr. GIBBS's Glover, at *Salisbury*.

MDCCCL.

DEDICATION.

ness, and the Information with which you were pleased to honour me, when at *Wilton*. On my communicating to you the Desire express'd by many Persons of *Rank*, that there might be a printed Account of the Curiosities there preserved, you were pleased not only to obtain Leave from my late honoured Lord for me to attempt something of this Kind, but also to assist me in doing it, by pointing out the proper Method. As therefore the Merit of this small Work, (such as it is) is wholly *due* to yourself, you will pardon,
Sir,

DEDICATION.

Sir, my Presumption, in thus publicly addressing you, and permit me to assure you, that I am, with the greatest Duty and Gratitude, Sir,

Your most Obedient, Obligated,
Humble Servant,

R. COWDRY.

Explanation of the Figures.

THE Figures 1, 2, 3, 4, 5, prefix'd to the Painters Names, denote the different Sizes of the Pictures. The Figure 1, signifies the largest Size, the Figure 2, the next, and so on to the Figure 5, which expresses the smallest Pictures.



A DESCRIPTION

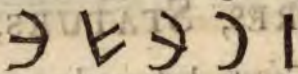
OF THE PICTURES, STATUES, &c.

IN the Court, before the grand Front of the House, stands a Column of white *Egyptian* Granite, out of the *Arundel Collection*. The Shaft weighs betwixt 60 and 70 hundred Weight, of one Piece. It has a Fillet (as very anciētly was usual) five Inches broad below, and another at Top, three Inches broad, which Fillets project but half an Inch. The Height is 13 Foot and a half, the Diameter 22 Inches, and lessens scarce two Inches at Top. The *Greeks* afterward by Degrees lessened more. It had a Hole both at Top and Bottom, which shows that it anciētly stood as a single Pillar. Mr. *Avelyn* bought it for the Earl of *Arundel* at *Rome*, where *Julius Cæsar* had set it up before the Temple of *Venus Genetrix*.

The Statue of *Venus*, standing on its Top, Lord *Arundel* valued much, because

it was the only one cast from a Model made at *Rome*, proportionable to some Parts remaining of the broken Antique. This Column was never erected since it fell in the Ruins of old *Rome*, till set up here, with a *Corinthian* Capital and Base of white Marble, which makes the Column eight Diameters, the whole, with all its Parts, is 32 Foot high.

On the lower Fillet of this Column are five Letters in the following Shape.


 T R T S A

Which Letters being read after the Manner of the Eastern Tongues, from the Right Hand to the Left, and having the proper Vowels supplied, make *ASTARTE*, the Name by which *Venus* was worshipped among the antient Nations of the East.

In the Front of the House on each Side of the Entrance.

Two Statues in black Mable, out of the Ruins of the Palace in *Egypt*, in which the Viceroys of *Persia* lived many Years after *Cambyfes*, having conquered *Egypt*, returned to *Persia*. There is a Garment on their Shoulders of different colour'd Marble, and only their Toes appear at Bottom. There is the old Bandage Diadem on

on one of them; single Statues without Arms were in use long after they could make them with Arms, not only in *Egypt* but in *Greece*. Such *Termini* were set at their Doors. The Pedestals being placed on Plinths, high enough for a proper Entrance when their Heads came to the Bottom of the Architrave. They shew'd a Pride (as some think) to represent their Captives in this servile Posture of bearing and supporting.

In the Great Gate-way,

A Statue of SHAKESPEAR, (by Scheemakers) in the same Manner as in *Westminster-Abbey*, only the Lines on the Scrole are different, these are out of his *Macbeth*.

LIFE'S but a walking SHADOW,
a poor PLAYER,
That struts and frets his Hour
upon the STAGE,
And then is heard no more!

This Gate-way and Tower were begun by *William Earl of Pembroke*, in the Reign of *Queen Elizabeth*, and finished by his Son *Henry Earl of Pembroke*. The said Earl *William* received, from King *Henry* the Eighth, a Grant of *Wilton-Abbey*, &c.

In the Middle of the Inner Court.

In four Niches of a Pedestal (whereon standeth a Horse as large as the Life) are four

Statues; the first of JUPITER AMMON from *Thrace*, not only with Ram's Horns, but with a whole Ram on his Shoulders; it came out of the Temple, said to be built there by *Sesoftris*.

On the right Hand, is the Father of *Julius Cæsar* when Governor in *Egypt*.

The next is PLAUTILLA, the Wife of *Caracalla*, drest like *Diana* the Huntress.

The Fourth is CLIO the Muse.

In two painted Niches are two Statues; the first is ATTIS, *Cybele's* high Priest, cloathed as a Woman, on which Statue there is a fine Dissertation in *Montfaucon*, Vol. I.

In the other Niche is a Statue of AUTUMNUS, with *Autumn* Fruits.

On one Side of the Gateway.

The Busto of PAN.

On the other Side.

The Busto of OLYMPIAS, Mother of *Alexander* the Great.

In

in WILTON-HOUSE.

*In the Porch (built by Hans Holben) leading
into the Vestibule.*

The Busto of HANNIBAL, PESCENNIUS
NIGER, ALBINUS, MILTIADES.

Busto's in the Vestibule.

Begin with that next to a Pillar by the Door.

PINDAR, THEOPHRASTUS, SOPHOCLES,
PHILEMON, TRYPHENA, VIBIUS VARUS,
LUCIUS VERUS, when Emperor, DIDIUS
JULIANUS, AGRIPPINA MAJOR, ARISTO-
PHANES, CALIGULA.

Here are two Columns of the Paionet (or
Peacock) Marble, each nine Feet seven
Inches high, made use of for Urns. There
are Holes at the Top to put the Ashes in;
they were in the *Columbarium* of a Noble-
man and his Wife, and the Inscription over
them, which was in the Wall signified, that
they had made that Columbarium.

In the Middle of the Vestibule.

The Statue of APOLLO, out of the Jus-
TINIANI Gallery. He appears with a
most graceful Air in a resting Posture, hav-
ing hung his Quiver on the Laurel with
many fine Ornaments of very fine Sculpture.

P I C-



PICTURES

IN THE

DINING ROOM.

Over the Door.

STILL Life of Plate and Earthen
Vessels. 4. By *Labradore*.

On each Side of the Door.

* A Capital Picture; one by *Tintoretto* represents our SAVIOUR washing St. Peter's Feet, the other Disciples being present, some Reading, one of them pulling off another's Stocking, in order to be the next washed.

The other by *Andrea Schiavone*, represents our SAVIOUR riding into Jerusalem upon an Ass, the Actions of the Multitude attending him, answering to the Description given in St. Matthew, Chap. xxi.

CUPID giving a Boy some Fruit and Flowers.

2. By *Carlo de Fiori*.

A Landscape with Ferry-Boats and several Figures.

4. By *Harman Sacbtleven*.

The VIRGIN with our SAVIOUR in her Lap, also JOSEPH, St. PETER, and the PAINTER.

2. *Andrew Squazzella*.

A Boy gathering of Fruit.

2. By *Michael Angelo Paci di Campi*.

A Winter Piece, a great many Figures.

4. By *Velvet Brugel*.

A Landscape with Figures and Buildings.

4. By *Stephan Della Bella*.

The WOMAN begging of CHRIST the Dog's Crumbs.

4. By *Karle Vermander*.

CHRIST taken from the Cross.

4. By *Matteo Ingola*.

* A Summer Piece, a Multitude of Figures.

4. By *Velvet Brugel*.

of the Curiosities

A Battle.

4. By *Leandro*.

Five Men groping in the Dark, the seventh Plague of *Egypt*.

4. By *Gentile da Fabriano*.

A Winter Piece, a Multitude of Figures.

4. By *Mumper and Brugel*.

A Battle.

4. By *Leandro*.

The three Angels coming to *ABRAHAM*.

4. By *Pasqualini*.

People playing at Cards.

4. By *Lucas Van Leyden*.

LOT and his two *DAUGHTERS* going from *Sodom*.

3. By *Pellegrini da Bologna*.

The *VIRGIN* with our *SAVIOUR* and *St. JOHN*.

4. By *Travifano*.

Four Views of the House, which the late *Henry*, Earl of *Pembroke*, built upon *Black-Heath*.

2. By *G. Lambert*.

MAGDALEN contemplating, with a Crucifix.

4. By *Elizabeth*, Daughter of *Sirani*.

CHRIST with a Multitude, and the Woman praying for the Dog's Crumbs.

4. By *Vinckeboons*.

Two Boys playing with a Bird, which is tied with a String.

4. By *Poussin*.

Over the Door leading into the Drawing-Room.

DAPHNE and APOLLO.

4. By *Abraham Johnson*.

Two black Porphyry Pillars, which were brought by Lord *Arundel* from *Rome*, and supports the Arch of the *Beaufet*.

On the Chimney-Piece (which, as also that in the Drawing-Room, are both by *Inigo Jones*) are the Busto's of the Emperor *PERTINAX*, and of *SOLON*.

Going into the Drawing-Room is,

An antique Payement, four Sorts of Marbles of gradual Lights and Shadows, as if Cubes stood upon a Plane. This, in

the *Arundel* Catalogue, was said to be found under some Ruins at *Luna*, a Roman City, about sixty Miles East of *Genoa*.



PICTURES

IN THE

DRAWING-ROOM.

Begin with that over the Chimney, then with those on your Right Hand, the upper first, then those under it, and so on.

FOUR Children, representing our SAVIOUR, an ANGEL, St. JOHN, and a little GIRL. The ANGEL is lifting a Lamb to St. JOHN, who has his Left Hand upon it, and is in Discourse with our SAVIOUR, as they are all sitting close together. Behind our SAVIOUR is a Tree, and a Vine growing up it, with Grapes thereon. The GIRL (representing perhaps, symbolically, the Christian Church) has hold of the Vine with one Hand, and in the other has a Bunch of Grapes, which she is offering to our SAVIOUR.

This

* This is allowed to be the best Picture in
England of 2. *Reubens.*

A whole Length of DEMOCRITUS laugh-
ing, a Book in his Hand; very much
esteemed. * 1. By *Spagnolet.*

Old JOSEPH at work, our SAVIOUR hold-
ing a lighted Lamp to him. 5. By *Luca Congiagio.*

CHRIST dead, surrounded with Angels,
5. By *Bufalmaco.*

St. JEROME. 5. By *Giulio Cambi. Voronese.*

LEDA and the SWAN. 3. By *Leonardo da Vinci.*

The VIRGIN, CHRIST, St. JOHN and
St. CATHERINE. 3. By *Parmegiano.*

* The Harmony between Sculpture and
Painting very fine. 2. By *Romanelli.*

JOB and his three Friends. 5. By *Andrea Sacchi.*

Variety of Fruits, Vines growing up a
Pomegranate-Tree, and two Vintage People,
C 2 as

as big as the Life; the young Man looks down on the young Woman whilst he is gathering some Fruit for her; and as he reaches up to the Twig, his Shirt slips down from one Shoulder, and naturally shews his Skin there not to be tanned. *Michael Angelo*, the Painter of this Picture, was famous for travelling Figures; of which Sort one may see, at a Distance, a Man driving an Ass. Sir *Robert Gere* gave *Michael Angelo's* Widow three hundred Pistoles for this Picture, it being a favourite Picture, which her Husband always kept for himself. He himself too painted the Figures, that are as big as the Life. In most of his Pictures, the Figures, as big as the Life, are put in by other Painters.

1. By *Michael Angelo dalla Battaglia*.

The ANGEL and young TOBIAS, who has hold of the Fish in his Left Hand; the Dog is behind them. At the bottom Part TOBIAS is putting the Heart and the Liver of the Fish, upon the Coals, makes a Smoke therewith, to drive away the Evil Spirit. The Figures very neat and fine, and the Landscape Part very beautiful.

5. By *Adam Elsheimer*.

St. JOHN preaching in the Wilderness; small neat Figures.

5. By *Rowland Savory*.

Our

Our SAVIOUR and MARY in the Garden.

5. By *Gentileſco*.

A CHARITY with three CHILDREN; very natural. It is was one of King *Charles* the Firſt's Pictures.

* 2. By *Guido Rheni*.

A NATIVITY on Copper; neatly finiſh'd.

* 5. By *Reubens*.

The Three Kings Offering. There are Horſes and many Figures, at ſeveral Diſtances, of this Painter's beſt colouring, with a glorious Eclat of Light breaking through the Clouds, in which are many Cherubims. That King, who has a ſtrong Light on his Forehead, is the Painter himſelf. His whole Figures are beſt, for he was famous for ſuiting a proper Action to every Part, and to the Genius of the Perſon; as here a Groom, for Example, ſhews a natural Affection to his Horſe, by kiſſing his Noſe.

* 3. By *Paolo Veroneſe*.

The VIRGIN, our SAVIOUR, and St. JOHN.

3. By *Barocci*.

The Decollation of St. JOHN. The Painter is an Honour to the *Engliſh* Nation.

tion. This Picture is so finely painted, and with such strong Expressions as to make him inferior to few of the best *Italian* Masters. King *Charles I.* called him the *English* Tintoret. Sir *Peter Lely* reckoned this the chief historical Picture that he did.

2. By *Dobson*.

The *VIRGIN*, with *CHRIST* in her Arms, in the Clouds.

3. By *Pordenone*.

The Assumption of the Virgin *MARY*. This was in the Collection at *Mantua*, and well known in *Italy* to be one of the first that *Raphael* made. He painted it for his Master *Perugino*; the upper Part is in his Manner; several of the Apostles looking up; many of the Postures, and the Manner of Cloathing he has kept to in several of his Figures since. One of the twelve is at a Distance, hastening down a Hill to the rest.

5. By *Raphael Urbino*.

The *ANGEL* as speaking to *TOBIAS* about the Fish, which is swimming up to them. The Dog is between *TOBIAS*'s Legs, barking at the Fish.

2. By *Procacino*.

A Landscape with Figures dancing.

3. By *Poelenbourg*.

Our

Our SAVIOUR carrying the Cross.

4. By *Andrea del Sarto*.

Some Market-People.

4. By *Crespi*.

The VIRGIN with CHRIST.

4. By *Solari*.

HERCULES and DEJANIRA.

4. By *Giovanni Montano*.

The VIRGIN with CHRIST and JOSEPH.

4. By *Fran. Imperiali*.

The VIRGIN teaching our Saviour to read.

3. By *Guercino*.

The River TYBER, ROMULUS and REMUS sucking the Wolf.

4. By *Del Po*.

A Shepherd and Shepherdess.

* 2. By *Bloemart*.

BACCHUS and ARIADNE.

3. By *Fran. Mola*.



BUSTO'S *on the Chimney-Piece.*

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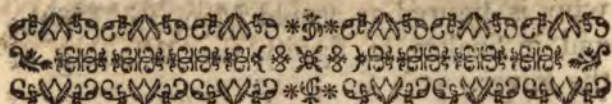
Over the Looking-Glass.

THE Busto of OTHO.

A Porphyry Table.

I don't think it amiss, to acquaint the Curious, that this Room is very worthy of their Attention; for here are some of the best Pictures in the Collection; several of them very striking; namely, those of *Bloemart*, *Reubens*, (of which Mr. *Hoare* of Bath has made a very fine Copy in Crayons) *Spagnolet*, *Romanelli*, *Michael Angelo*, *Guido Rheni*, and *Dobson*.





IN THE
G R E A T H A L L.

STATUES, BUSTO's, and SARCOPHAGUS's,
(or TOMBS.)

Begin with the Statue on the Window-side of the Arch, then on the other Side of the Arch, and so on. As there are some Busto's among the Statues, I shall distinguish them by that Name when I come to them.

FAUSTINA, Wife of *Antoninus Pius*, larger than the Life: The Drapery very natural.

A PANTHEON, having the Symbols of three Divinities, a Cornucopia with Fruit for *Vertumnus*; out of it, Grapes for *Bacchus*; and a Sea-Fish for *Neptune*. The Figure is a comely Man in the prime of his Strength and Age, without any Beard, and therefore is probably an *APOLLO*, larger than the Life.

One of the Labours of HERCULES. He is represented as turning the River *Achelous*, who is figured as an old Man, his Thighs end in Snakes to signify the Winding of the River.

In a Niche. ANTINOUS.

A Busto of MARCUS AURELIUS, when *Cæsar*.

A Busto of PORTIA, Wife of *Brutus*. The Picture of *Brutus* on her Breast, a Necklace about her Neck, and a Diadem on her Head; being the only one known with a Picture.

A *Sarcophagus* (or Tomb) adorned in the Front in Alto Relievo, two Cupids holding two Festoons of Fruits; over each Festoon are two Heads of the Heathen Deities; under one of the Festoons is a Lion and an Ox, under the other Festoon a Goat and a Cock. This is described by *Salvini*, *vide* Tab. 7.

Upon the foregoing Tomb, is *Euterpe* the Muse, sitting with a Flute. She is said to be the Inventor of Wind-Musick, very fine Sculpture.

By *Cleomenes*.

A Busto of DIDIA CLARA, Daughter of *Didius Julianus*. Her Right Hand is holding

holding up part of her Cloathing; two little Cupids at the Bottom of the Busto.

The Busto upon the Chimney-Piece, is of THOMAS Earl of PEMBROKE, who collected the antique Marbles.

A Busto of NERO. The Shape of his Left Arm and Hand seen through his Robe, two little Cupids at the Bottom of the Busto.

A *Sarcophagus*. In the Middle of the Front is a Circle, wherein is represented the half Lengths of a Man and a Woman, for whom it may be supposed the Tomb was made; the other Part of the Front is fluted Work; at one End is a Lion with a Unicorn under him, at the other End a Lion, with a wild Boar under him; at the Bottom under the Circle are two Masks, one of them bearded, the other having a Veil upon the upper Part.

This is described by *Salvini*, Tab. 8. upon the foregoing Tomb.

A Queen of the *Amazons*, beautiful, tho' in a warlike Action, being on one Knee, as under a Horse, defending herself in Battle. To illustrate the Action the Sculptor has carved a Horse's Foot. Her Buskin plainly shews the antient Shape and Manner of fixing it.

By *Cleomenes*.

A Busto of LUCILLA, the Wife of *Eliz-*
us, very fine Sculpture.

In a Niche. MERCURY.

A Busto of APOLLO.

HERCULES, not long before he died.
He leans ready to fall, and looks very sick,
and *Pæas*, his Friend, looks up at him very
much concerned. The Expression of the
Muscles Anatomists greatly admire.

* SILENUS and BACCHUS, a Group, very fine.

* FLORA. This, and the foregoing one
(both of the *Parian* Marble) were a Present
to the first *Philip* Earl of *Pembroke*, by the
Duke of *Tuscany*, who, in King *Charles* the
First's Time, was in *England*, and resided
at *Wilton*, with the said Earl, three Weeks.

The Busto of LYSIMACHUS, the Busto
of LEPIDUS, the Busto of PHOCION.

A *Sarcophagus* adorned with a fine Co-
lumn of the *Corinthian* Order at each End,
and in the Middle is graved a double Door,
partly open, which confirms what antient
Authors have said, that some were so made
that the Soul might go out to the *Elysian*
Fields. At each End of the Tomb is a
Griffin.

Salvini, Tab. 10.

The

The Busto of MARCIA, the first Wife of
Sept. Severus.

The Busto of CATO Major.

The Busto of LABIENUS PARTHICUS.

A *Sarcophagus*. In the Middle are represented three Figures, MELEAGER religiously turning something off from a Patera into the Fire on an Altar; at his Feet lies the Head of the *Calydonian Boar*; by him is ATALANTA with a Quiver hanging from her Shoulders. The third is THESEUS.

The Antients often devoted themselves, when they died, to some Divinities, as here to these. The whole Bodies of two Persons, perhaps a Man and his Wife, seem to be buried here, because there is a little rising at each End for their Heads. This Sepulchre is also adorned with two whole Length Figures of CASTOR and POLLUX at the two Ends.

Salvini, Tab. 9.

The Busto of POMPEY the Great.

The Busto of BRUTUS Senior.

In the Gallery of this Hall are five Suits of Armour; that in the Middle was *William Earl of Pembroke's*, the other four
and

and the Parts of five more Suits in the lower Part of the Hall were taken from the following noble Persons, on the following Occasion. This Earl, in the Reign of Queen *Mary*, was Captain-General of the *English* Forces at the Siege of *St. Quintin*, at which Siege were taken Prisoners the Constable *Montmorency*, *Montheron*, his Son, with the Dukes of *Montpensier* and *Longueville*, *Lewis* of *Gonzaga*, (afterwards Duke of *Nevers*) the Marshal of *St. Andre*, Admiral *Coligny*, (who was afterwards murdered in the Massacre at *Paris*) and his Brother, not to mention *John de Bourbon*, Duke of *Anguien*, who was found dead among the Slain. Here are also some of the Weapons which were taken at the same Time.

A Picture of the above mentioned Earl
of PEMBROKE. By *Hans Holbein*.

A Picture of the last Supper.

1. By *Giorgione*.

At the Bottom of the Brown Stair-Case.

A Coloss Statue of HERCULES. His Action is to shew one of his Labours ; he looks with an Air of Satisfaction that he has compassed the taking of the Golden Apples, three of which he shews in one Hand,
This

This is not in a resting Posture as that of *Farnese*; it was judged to be very curious, by one of the best Sculptors of the oldest Time.

The Tomb of *AURELIUS EPAPHRODITUS*.

I shall here transcribe the Account given of it by Father *Montfaucon*, when it was in the Possession of M. *Foucault*.

The Monument that follows, is one of the finest and most instructive that hath been ever seen. The Excellence of the Work, and Correctness of the Design would easily inform us it must be a Piece of some *Greek* Artist, even tho' the Place where it was first discover'd did not. It is a Tomb near *Athens*, which was discovered by some Travellers, who brought it over into *France* to present it to Cardinal *Richlieu*; but the Cardinal dying in the mean Time, it came into the Hands of one of the Family of *Rossaign*; and from that into M. *Foucault*'s.

The Tomb is of white Marble, six Foot four Inches long, and two Foot broad, and about the same Heighth, taking in the Cover which is about two Inches and a half thick; the Cover is rais'd about one Foot higher before, and is adorn'd with some Figures in Bass-Relief, which relate to the History represented below, as we shall take
Notice

Notice hereafter. The inner Superficies of the Tomb is plain, with a Rising of about one Inch in the Place where the Head of the Deceased should rest.

This is the Epitaph,

Θ. Κ. ΑΤΡΗΛΙΩ ΕΠΑΦΡΟΔΕΙΤΩ

ΕΤΜΒΙΩ ΑΝΤΩΝΙΑ ΒΑΛΕΡΙΑ ΕΘΗΚΕ.

That is, *To the Gods the Manes.* ANTONIA VALERIA hath made this Tomb for AURELIUS EPAPHRODITUS her Husband.

M. de Boze, Secretary of the Academy of *Belles Lettres*, a skilful Antiquary, hath given a very ingenious and learned Explication of this Monument, which we shall give an Abstract of here.

Ceres, angry for the Rape of her Daughter, especially because the Gods had consented to it, resolved to lead a wandering Life among Men, and for this Purpose assumed a human Shape. She came to the Haven *Eleufis*, and fate herself down on a Stone. *Celeus*, King of the *Eleufinians*, persuades her to come and lodge in his House. His Son *Triptolemus*, then an Infant, was sick, and for want of Sleep, was reduced to the last Extremity. *Ceres* at her Arrival kissed him, and by the Virtue of that Kiss only,

only, restored him to his Health ; and not content with doing this, she takes care of his Education, and designs to make him immortal ; to this end she nourishes him by Day with her own divine Milk, and by Night puts him under hot Embers, in order to burn away all that was terrestrial in his Body. The Infant grew so fast, that his Father and Mother *Metanira* were curious to see what was done to the Child. *Metanira* seeing *Ceres* just going to put the Child into the Fire, cried out, and interrupted the Goddess in her Designs ; then she declared who she was, gave *Triptolemus* a Chariot drawn by two Dragons, and sent him thro' the World to teach Mankind Agriculture, and gave him some Corn for that Purpose. The *Eleusinians*, who were the first that applied themselves to Agriculture, instituted a Feast in Memory of it, and the Goddess herself regulated the Ceremonies, and appointed the four principal Men of the Town, *Triptolemus*, *Diocles*, *Eumolpus* and *Celeus* to preside over them ; and this Institution of the Rites called *Eleusinia*, is the Thing represented on the Tomb of *Epaphroditus*. *Ceres* is represented here sitting, and like an old Woman ; but her Age takes nothing from her of the Majesty proper for a Goddess. Her Head-dress ends in a Peek, something raised before ; and half her Head is covered with a Veil, the usual Dress of the Goddesses

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deſſes and Empreſſes. The Stone, on which ſhe ſits, repreſents that on which *Celeus* found her ſitting, and oppreſſed with Grief. The Serpent is frequently pictured with *Ceres*; the Goddeſs holds a crooked Staff in her Hand, that is a Sceptre, and which we find repreſented longer and more ſtrait in other ancient Monuments. The four Perſons about *Ceres* are *Celeus* and his Family. He appears at a Diſtance from the Goddeſs, but his Daughter nearer; *Metanira* is there too; they both have Ears of Corn in their Hands, becauſe they were the firſt acquainted ſhe was a Goddeſs. *Triptolemus* is mounted in his Chariot, with a Cloak or *Pallium* over his Shoulder, rather to hold the Corn he is going to ſow than to cover himſelf. The Chariot is drawn by two Dragons a-breſt. Beyond *Triptolemus*'s Chariot, two Women are pictured with Torches in their Hands, as was uſual for Women to bear at the Ceremonies of this Goddeſs. The Man between theſe two Women is *Eumolpus*, one of the Perſons appointed by *Ceres* to preſide at her Myſteries, and in whoſe Family the Prieſthood continued for twelve hundred Years. The *Hierophanta*, of this Family of the *Eumolpidae*, were obliged to Celibacy. *Eumolpus* leans one Hand on one of the Women's Shoulders, and the other Hand on the other Woman's Shoulder. The Child holding Ears of Corn in his Hand, denotes, that

Ceres's

Ceres's Gifts are for every Age, and that even Children were initiated into her Mysteries. The Woman last in this Piece, holds a Siccle in her Hand, an Instrument the *Pagans* believed they owed to *Ceres*, as also all others useful in Agriculture.

This is all the Goddess's Company on one Side, but behind her there are other Figures. *Bacchus*, the first of them, leans negligently on *Ceres's* Shoulder, and touches a Vine full of Grapes with his other Hand; the Crown of Vine-leaves which he wears, leaves us no room to doubt that it is *Bacchus*. *Ceres* and *Bacchus* are so frequently joined together in the Mysteries, as well among the *Romans* as the *Greeks* and *Sicilians*, that it is not at all strange to meet them together in this Monument. On the Side of *Bacchus* a Man stands, with his Hair in a Knot upon his Forehead, and his Habit ty'd up twice with his Girdle, and holding a Whip in one Hand, and with his other seizing the Reins of Horses in a Chariot, in order to stop them. It is probable this is *Diocles*, one of the four that *Ceres* had appointed to preside at her Feasts; and what further supports this Conjecture is, *Homer*, when he names these four Persons in a Hymn, calls *Diocles* the Guider of the Horses. Besides, since we have seen *Celeus*, *Eumolpus* and *Triptolemus* three of these four Persons in the Company,

can we think *Diocles* alone would be omitted? The Figures that drives the Chariot is *Proserpine*, or *Diana*, the Moon, according to Mythologists, and who is called frequently by the Poets *Triple Hecate*, with Reference to the different Offices she performs under different Names in Heaven, in Hell, and on the Earth. It may be proved by sufficient Authorities, that *Proserpine* partook of the Mysteries of her Mother *Ceres*. The *Bacchanalian* under the Chariot of *Proserpine*, hath laid herself there, tired with long Dancing, as was usual in these Sort of Mysteries.

This is the Explanation of the principal Face of the Tomb; we come now to that of the Cover or Lid, which exhibits the four Seasons of the Year, represented by a like Number of Women; the Diversity of their Crowns and Habits, and the different Fruits they hold, together with the Children or Geniuses with them, do accurately express the Variety of the Seasons. The Artist hath not placed the Figures in the ordinary Situation, but in an Order that makes a fine Contrast in the whole, and gives more Force and Spirit to the Composition. Summer and Winter Seasons opposite to each other, are represented by two Figures, one at each Extremity; the one lying down leaning from the Right towards the left, the other

other from the left towards the right; and between both of these, the Spring and the Autumn are placed, as partaking equally of both those Seasons. The four *Genii* are placed in the same order. The Summer is pictured at one Extremity lying down, leaning from the right towards the left, is half naked, and is crowned with Ears of Corn, and touches others which are ty'd up together in the Cornucopia. The Genius by her touches the same, and hold besides a Reaping Hook in his Hand, denoting the Season of Harvest.

The Winter, at the other Extremity, lies down leaning from the left towards the right, in the Figure of a Woman cloathed well, and with her Head covered with part of her Robe, she stretches out her Hand over some Winter Fruits; the Genius before her hath no Wings, seems to be cloathed warm, and holds a Hare, because hunting is the only Exercise of the Field in this Season.

Autumn turns toward the Summer, is crowned with Vine-twists, and Bunches of Grapes, she touches the Vine-leaves with one Hand, and her little Genius places Grapes in her Cornucopia. Lastly, That part of her Body which is next to the Summer

mer is naked, and that next the Winter cloathed.

The Spring, with her Back joined to Autumn, is represented in the Figure of a Woman crowned with Flowers, and with her Cornucopia, which a Genius holds, filled with the same. Her Foot, which she extends towards Winter, hath a Covering on, and that part of her Breast only is naked which is turned toward the Summer.

The Torch which is pictured on both the small Sides of the Tomb, is so frequently represented in Funeral Monuments, that it is enough to say here, they were as much in Use at the Funerals of those Times, as they are in those of the present Age. The two Griffins and the Tripos are the Symbols of *Apollo*, whose Head is pictured at each end of the Tomb, denoting he was the tutelar God of *Epaphroditus*.

There stands upon this Tomb a Coloss Bust of *Alexander* the Great, of the best Greek Sculpture, *Medusa's* Head is on the Breast-plate, a Lion's Face appears on the Helmet, which has a particular Crest on it.

Under

Under the Tomb last mention'd,

A little Statue of a crouch'd BACCHUS.

A small Tomb suppos'd for Children, there are two Cupids on the Front, supporting a Circle which projects; under the Circle are two Baskets lying sidewise with Fruit in them; a Lion at each Basket as going to devour the Fruit; at the Ends of the Front are two more Cupids; they look very sorrowful with one Hand upon their Breast, the other Hand holding a Torch with the lighted End downward, there is a Griffin at each End of the Tomb. A Statue of Cupid lying asleep upon the aforesaid Tomb.

In the two Windows of the Stair-Case, and in four Niches (one on each Side of the Windows) are Six Statues.

In the first Window is the Statue of LIVIA, Wife of *Augustus*, bigger than the Life, sitting in a Chair, one Hand supported by a Patera, to shew that she was honour'd as *Pietas*, in which Character she is also seen on a Medal, the Drapery very natural.

In the Niche on your left Hand.

SATURN with a Child smiling on his Hands as it looks up at him, not as some, especially of the Moderns, who have made a cruel Spectacle, by representing him as actually eating the Child.

In the Niche on your right Hand.

BACCHUS clad with an intire Skin, the Head of which appears on his Breast, his Sandal is fixed in a Manner differing from others.

In the other Window.

The Statue of DIDIA CLARA, Daughter to Julian, bigger than the Life, sitting in a Chair; she holds a senatorial Roll in a genteel Posture; the Drapery of her Cloathing, very fine.

In the Niche on your left Hand.

A Shepherd playing on the Flute, admired for the Action of his Fingers, a Goat standing by him.

In the other Niche.

The foster Father of Paris, with the Phrygian Bonnet and Shepherd's Coat of Skins.

In

*In the Passage leading into the Billiard Room,
begin on your left Hand.*

The Busto of CLEOPATRA, *Alexander*
the Great's Sister.

The Statue of ADONIS; he was an Idol
of Syria, and the same as *Thammuz*; the
Lamentation of whom is condemn'd by the
Prophet. He is represented as a beautiful
Youth, and is said to have made Gardens
pleasant by pruning. Here he has a prun-
ing Knife, hence the Proverb, *Adonidis*
Horti.

The Statue of DIANA; she has a Cres-
cent on her Head, holds part of a Bow in
her left Hand, and takes an Arrow with her
right out of her Quiver.

A Statue of CERES, a Cornucopia in her
right Hand, in her left she holds Ears of
Corn and a Poppy; a very genteel Figure
and fine Sculpture.

The Busto of MUTIDIA, Daughter of
Marciana.

On the opposite Side,

The Busto of POSSIDONIUS, Preceptor
to Cicero.

The Statue of *ANDROMEDA* chain'd to the Rock.

The Statue of *MERCURY* with all his three Symbols, Wings, Caduceus, and a Purse in his Hand held up; he has Wings also at his Heels as well as at his Head.

A Statue of a Boy; he is dancing and playing on Musick.

The Busto of *HERACLITUS*.

In the Window.

A square Urn of the Emperor *Probus* and his Sister *Claudia*; their Names are in a Square in the Centre of the Front; there are Festoons at the Sides of the Inscription; over it is an Eagle standing upon a Festoon of Fruits, from out of whose Wings come two Serpents; they are folded up in Ringlets, with their Heads directed towards the Head of the Eagle; at the bottom is a Tripod with a Griffin on each Side of it; at each Angle of the Front is a wreathed Column; the Angles next to the back Part are fluted Pilasters, between which and the Columns is a Laurel Tree; in the Pediment of the Cover are two Birds, that hold in their Bills the Ends of a String which ties a Wreath

Wreath of Laurel; on the Top of the Cover are in Alto Relievo, the Emperor and his Sister.

*On the right Hand of the Window are the
Busto's of*

ISOCRATES, SULPITIA POETA in Porphyry, PERSIUS the Poet, SENECA, and PYTHAGORAS.

On the other Side.

COLLATINUS, fellow Consul with Brutus.





THE
BILLIARD ROOM.

THE left Hand, on a white Marble Table, three Statues.

POMONA sitting in a Chair on a Cushion, so natural as to appear soft.

A Figure recumbent, leaning on a Sea Dog, and representing the River *Meander*.

HERCULES killing the Serpents.

In the first Window.

The Statue of MARK ANTHONY, the Orator, very much admired.

BUSTO's *between the first Window and the second.*

TULLIA, Daughter of Cicero.

JULIA DOMINA, Wife of *Septimus Severus*.

ALEXANDER

ALEXANDER SEVERUS.

In the middle Window,

The Statue of BACCHUS, very fine ancient Sculpture, adorn'd in a particular Manner with Poppies, the Poppies hang as a Belt from both Shoulders as low as the Knees.

BUSTO'S *between this Window and the next.*

GALBA, GETA, LUCIUS, VITELLIUS PATER.

In the third Window.

The Statue of VENUS, standing in a very genteel easy Posture, holding a Vase, which she has emptied, resting her Elbow of that Arm on a Pillar.

On the other Side of the third Window.

The Busto's of NERVA, ARSINOE the Mother, and CÆLIUS CALDUS.

On a white Marble Table of the same Length of that on the other Side of the Room, are three Statues.

HERCULES wrestling with ANTÆUS, he only gripes him high from the Ground, agreeable to the Story, that if he touch'd his Mother EARTH he regain'd Strength.

A very fine Greek Statue of a River, represented by a beautiful NAIAD (or River Nymph) sleeping on the Bank, with a gentle turn of her Body, the Linen covering her very decently; 'tis a River in Egypt running into the Nile, because in the Front an Ibis appears about the running Water, which has seized a young Crocodile.

A young BACCHUS smiling, Grapes growing up a Tree.

On the Chimney Side, seven BUSTO's; they are,

HORACE the Consular, DRUSILLA, PTOLOMY Brother of Cleopatra, PALLAS, ÆNOBARBUS, a Priest of Cybele, LYSIAS the Orator.

Over the Doors two Buſto's,
A Greek CUPID with Agate Eyes.

GRYPHINA, Daughter of *Ptolomy Ever-*
getes.



PICTURES.

SUSANNA and the two Elders,

1. By *Guercino.*

Fowls,

2. By *Hundecouter.*

The VIRGIN, our SAVIOUR, St. JOHN,
a LAMB and a DOVE,

3. By *Gennari.*

Country People, and ſeveral Sorts of
Birds,

3. By *Griefier.*

PIC-



PICTURES

IN THE

White Marble Table Room.

Begin on your Left Hand.

HERE are four Pictures in Crayons, (by Mr. *Hoare* of *Bath*.) The first is of the Reverend Mr. *WOODROFFE* of *Winchester*; the next is of Mrs. *WRETTE*, Governante to the Countess of *Pembroke*; the third is of *PHILIP*, Earl of *Pembroke*, from *Vandyke*; the fourth is Sir *ANDREW FOUNTAIN*.

Over Mr. *Woodroffe*, a *NATIVITY*.
3. By *Carlo Cignoni*.

Over the last a half Length of *St. JOHN*.
3. By *Giacinto Brandi*.

St. JOHN, preaching in the Wilderness, containing twenty Figures as big as the Life.

Life. In it are the Faces of *Tintoret* and *Titian*; it cost Earl *Philip* six hundred Pistoles.

1. By *Palma*.

Over Mrs. *Wrettle*, the VIRGIN, our SAVIOUR, St. JOHN and St. CATHERINE.

3. By *Procacini*.

Over the last, the VIRGIN and our SAVIOUR.

3. By *Il Frate*.

In the Window is the

Statue of *ISIS*. She has the Flower of the Lotus on her Head. She is in a Position bending, and her whole Legs and Arms appear round, not as commonly in *Egyptian* Statues, which were strait and formal, shewing only the Feet. This was reckoned the oldest, and (by the *Mazarine* Catalogue) the only one known with that Improvement. It is a Group, for she holds, betwixt her Knees, *OSIRIS*, her Husband, in a Coffin open, in one of whose Hands is a Pastoral Staff, crooked at the End as a Shepherd's, to draw his Sheep out of Danger. This was the antient fatherly Sceptre, (tho' since Sceptres are very much otherways adorned) and

G

answers

answers to the Crozier of the Clergy. In the other Hand he has an Instrument of Discipline like a Whip, the Symbols of Power to protect and punish. On his Head is the antientest Diadem or Mitre, being triple, yet not as the Pope's Crown, but rather like the Mitre of Bishops, only with three Points instead of two at the Top; ORUS, her Son, is about her Neck. These were of their antientest Divinities. There are a great Multitude of Hieroglyphicks quite round the Bottom, and behind the Statue.

Over *Philip*, Earl of *Pembroke*, the Money Changers and People with the Doves in the Temple.

3. By *Fetti*.

Over the last, the *Roman Charity*.

3. By *Petro Dandeni*.

VIEWS OF COVENT-GARDEN and LINCOLN'S-INN-FIELDS, as they were originally designed by *Inigo Jones*.

Over Sir *Andrew Fountain*, a Landscape with the ANGEL, HAGAR and ISHMAEL.

3. By *Poussin*.

Over

Over the last, the VIRGIN, St. ANN,
old JOSEPH and our SAVIOUR, who is
putting a Ring on St. CATHERINE'S Fin-
ger.

3. By *Julio Romano*.

A FRIAR and a NUN.

2. By *Aldegræf*.

The Salutation of the *Angel* to the
Virgin.

5. By *Fran. Dani*.

A Piece of Still Life, of Fowls, and a
young Boar.

3. By *Gabriele Salci*.

St. JEROME.

5. By *Borgiano*.

Over the Doors.

The Busto's of HESIOD and PHÆDRA.

On an English *Alabaster Table*.

The Statue of CUPID asleep.

A white Marble Table, ten Foot and
eight Inches long, four Foot and six Inches
wide, four Inches thick.



T H E
CHAPEL ROOM.

Begin the Busto's on the right Hand.

HOMER, PLATO, ANACHARSIS (over a Marble Chimney-piece of *Inigo Jones*) MARY FITZ-WILLIAM, Countess of Pembroke, SOCRATES, ARISTOTLE.

On the Window-Side, begin with the farthest on the Right Hand, the others will be on the Left Hand.

DIDO, TERENCE, VIBIUS, VOLUSIANUS, a Bifrons of CECROPS and his Wife, in Memory of instituting Marriage; Leaves of Sea-weed on his Beard, in Memory of his coming by Sea from *Egypt*.

M. JUNIUS BRUTUS, TIBERIUS, TITUS LIVY.

A Bifrons, two young Women, their Countenances different, and so are their curled Locks; one has a Diadem, the other

a triple Contexture of her Hair elegantly tied.

PLAUTILLA, SEXTUS POMPEY, THEMISTOCLES, LUCIUS ANTONIUS, ANNIUS VERUS.

Over the first Door.

CURIUS DENTATUS.

Over the Door leading into the Chapel.

GORDIANUS.

On the Window in the Chapel is painted.

WILLIAM, Earl of Pembroke, and his two Sons; HENRY, the eldest, who succeeded his Father, (married Mary, Sister to Sir Philip Sidney, by whom he had two Sons, William and Philip; William, in the Reign of King Charles I. was Lord Steward, Philip succeeded him in the Earldom, was Lord Chamberlain to King Charles I.) and EDWARD. This Edward was Ancestor of the Powis Family. In another Pannel is the Countess of PEMBROKE, who was Ann Parr, Sister to Queen Catherine, the last Wife to King Henry VIII. There is with her their Daughter, whose Name was Ann, married to Francis, Earl of Shrewsbury.

Over

Over the Door leading into the Cube-Room.

The Busto of DOMITIA.

*Begin the Pictures with those over the Busto of
HOMER.*

A Nativity.

3. By *Giacco Triga*.

Thirty of the chief Reformers.

3. By a Disciple of *Carlo Maratti*.

The Flight into *Egypt*.

4. By *Ventura Salembeni*.

The VIRGIN, our SAVIOUR, St. JOHN
and an ANGEL.

3. By *Benardino Gatti*.

The Head of an old Man.

4. By *Augustino Carrach*.

The DEVIL tempting our SAVIOUR.

5. By *Paris Alfano Perugia*.

CHRIST in the Manger.

3. By *Calandrucchi*.

LOT and his two DAUGHTERS.

2. By *Francesco Chini*.

Two

Two CUPIDS holding a third upon their Hands as carrying him, another Boy lying down by them.

5. By *Sirani*.

The VIRGIN, old JOSEPH, our SAVIOUR and ELIZABETH.

3. By *Girolamo di Sermoneta*.

On the Window-side begin on the Left Hand.

Five Soldiers, two expressing great Fury to tear CHRIST's Coat, another is gravely interposing as if he were perswading them to cast Lots for it.

* 2. By *Annibal Carracci*.

NOAH with his Family and Animals going into the Ark.

* 2. By *Bassano*.

The VIRGIN with our SAVIOUR in her Arms, old JOSEPH is looking on them.

2. By *Guercino*.

When

When you enter the South Front towards the Garden (which whole Front is a beautiful Building of Inigo Jones) pass thro' the Cube Room into the Hunting Room, the last Room at the Western End of that Front, and then begin from the Busto's on your left Hand.

JULIA, incomparably fine Greek Sculpture, and (as several others in this Collection) of Parian Marble. She was Wife to *Agrippa*, Daughter of *Scribonia*, third Wife to *Augustus*.

ANTONIA, Wife of *Drusus* the elder. The Linen of this Bust is very natural.

BERENICE the Mother; her Hair in a particular Manner.

BALBINUS.

The next are two Statues, then proceed on with the Busts.

FAUNUS, finely twisting his Body by looking down over his Shoulder at his Leopard.

By *Cleomenes*.

CUPID, when a Man, breaking his Bow after he had married *Psyche*.

By *Cleomenes*.

PLOTINA,

PLOTINA, Wife of *Trajan*. BERENICE
the Daughter.

ANNIA FAUSTINA, third Wife of *Helio-
gabalus*; very fine like that of *Antonia*.

MAGO, the famous *Carthaginian*; *Scipio*
wou'd not burn *Carthage* till he had secur'd
the Book which he had writ of Agriculture,
the which, tho' lost, we have the Substance
of it in *Cato*, *Varro*, *Pliny*, *Columella*, &c.

TITUS, FAUNUS, JUPITER, JULIA
Daughter of *Titus*.

On a Yellow Antique Marble Table.

A Group, CUPID and GANYMEDE; *Ga-
nymede* is sitting and resting against the Stump
of a Laurel, the Leaves shew that it is an
Alexandrian Laurel, the same as we see on
antient Medals, not the stiff large leav'd
Laurel, which adorns modern Kings in
their Coin, from a Mistake of what the An-
tients used. It is rare to see the distinct
Form of the seven Pipes, as here exprest.
Cup:d is very attentively looking on and
reaching his Hand out toward the Pipes, as
if to instruct *Ganymede* how to play.

On the Pannels of the Wainscot are
painted eighteen different Sorts of Hunt-
ing,

By *Tempesta*, Junr.

H

BUSTO'S



BUSTO'S,

IN THE

CUBE ROOM.

Begin on the left Hand coming out of the Hunting Room, (as here are but three Statues, I shall mention the Word Statue as I come to them.)

MASSINISSA King of *Numidia*, with the *African Bonnet* on his Head, the upper Parts of two *Dragons*, and the Head of *Medusa* on his Breast-plate.

AVENTINUS Son of *Hercules*, the Head of a *Lion's Skin*, making the covering for his Head, and the two fore Paws tyed in a Knot upon his right Shoulder; an elegant Performance.

IOAPE, Wife to *Antiochus Comagena*.

On

On a Porphyry Table.

APOLLONIUS TYANÆUS, the Head and Bust of one Piece of Marble, not as often tho' of the same Marble, yet the Head a different Piece. It is so very lively in the Attitude, with his Arm tucking his Garment about him, that when it was first sold at *Valletta's Sale*, a Gentleman gave more than 270 *l.* for it: There were then several Antiques sold for above 200 *l.* each, as the *Homer*, which the Emperor *Constantine* got from *Smyrna*; *Horace* the Poet of Porphyry; *Cicero* of Touchstone; and *Julius Cæsar* in oriental Alabaster. This Sale was in the *South-Sea Time*, when many gave very great Prices for what they liked; but my Lord then bought none, tho' he afterwards purchased those abovemention'd, and others of less Price.

On a Porphyry Table.

POPPEA, *Nero's* second Wife, her right Hand is holding up part of her Garment.

SEMIRAMIS, at the Bottom of the Bust are two little Cupids.

LUCANUS, the Head and Bust of Marble, fine Sculpture.

CÆSONIA, the Busto all of transparent Alabaster, fourth Wife of *Caligula*.

AUGUSTUS, of the Parian Marble.

On a Jasper Marble Table are the following three Things.

A NUPTIAL VASE, representing the whole Ceremony of a *Greek* Wedding, from the beginning of the Sacrifice to the washing of the Bride's Feet; it is very fine Work.

The Statue of DIANA of *Ephesus*; the Head, Hands, and Feet black, the rest white Marble, as described by *Pliny*, and likely to be in the same Form as that in *St. Paul's* Time, which they quarrel'd about, because *St. Paul* and *Pliny* were within an Age of one another. You find her grav'd in *Montfaucon's* first Volume.

A Roman URN, variety of very fine Work all round it, of Figures, Foliages, Birds, &c.

PRUSIAS King of *Bythinia*, excellent Sculpture, pairs with that of *Augustus*.

METELLUS no Beard, by a very fine Greek Sculptor, all of a Piece down to the Navel; the only One which shows the Ornament of a Chain, which is of very rich Work; on his Breast-plate is an Elephant, a Laurel quite round the Outside of it, the Consul Medal with an Elephant on the Reverse, the Head of that is bearded, suppos'd to be a Divinity, with the Name only of *Metellus*; the Elephant is in Memory of the Victory he gain'd over *Jugurtha*, King of *Numidia*, upon which he oblig'd him to deliver up all his Elephants to the *Romans*.

MESSALINA, fifth Wife of *Claudius*, of hard saline Marble; she has a confident Air agreeable to her Character; the Marble of her Cloathing very naturally represents a fine striped Silk.

OCTAVIA, the first Wife of *Nero*, of fine coloured Marble, her Head Dress also very fine, with Leaves and Ears of Corn bound round upon her Hair. This Bust, and that of *Poppea*, are both very curious.

On a Marble Table (*the Produce of Mount Edgcomb*) are the five following Things,

An ancient Greek triangular Altar to *Bacchus*; on one Side *Silenus* holds a Torch inverted in his right Hand, in his left a Canister

ter full of Fruit; on another Side is an Attendant of *Bacchus* dancing with one Foot up and a *Thyrſus* in his right Hand; in his left Hand a Bowl and the Skin of a Beast on his Arm; on the other Side is a *Bacchus* dancing in a long thin Garment.

Upon this Altar ſtands a little Statue of *Bacchus*, with Grapes and with the Snake, the peculiar Symbol of the *Egyptian Bacchus*, who invented *Medicine*, and was ſaid to be the Sun and *Apollo*.

An Alto Relievo of *PYRRHUS*, the Son of *Achilles*; it is an Oval, and has a ſplendid Aſpect as of a very large Gem, the Face is *Porphyry*, which the Cardinal *Mazarine* ſo much valued as to finiſh his Dreſs with a Helmet of different colour'd Marble.

A four-ſquare Altar, each of the four Sides has a Divinity, *Jupiter*, *Mars*, *Diana*, and *Juno*; this was one of thoſe Altars for a private Room, which Altars they uſ'd to have in their Houſes, to worſhip ſuch Deities as they made their Lares and Penates.

Upon this Altar ſtands a little Statue of an antient Prieſt with a *Phrygian* Cap, ſacrificing a Hog to *Iſis*.

VESPASIAN, TRAJAN, TMOLUS an ancient Lawgiver and Founder of a Colony in the Time of *Apollo*, fine Sculpture and much adorn'd; this stands upon a grey Granite Table which belong'd to a Temple, and was for the sacrificing of lesser Animals, as Birds, &c. that the Blood might not run over the Edges; it has a remarkable Channel as big as to lay one's Finger in, round the utmost Edge of the four Sides of the flat next the Moulding, and in the Middle of one of the Channels is a Hole for the Blood to run through.

CLAUDIUS, PYRRHUS King of *Epirus*, with a noble Air; it has a Dragon on the Helmet, and on his Breast-plate there is a Head with Wings; it is like the Head of a Bat.

Begin the Pictures with the two double half Lengths, which are between the two last Busts, then the two double half Lengths on the other Side of the Door.

Mrs. KILLEGREW and Mrs. MORTON; they were celebrated Beauties.

By Vandyke.

Mr. JAMES HERBERT and his Wife.

By Sir Peter Lely.

The

The Earl and Countess of BEDFORD.

By *Vandyke*.

The Countess of PEMBROKE (Mother of Earl *Thomas*) and her Sister.

HENRY Earl of *Pembroke*, (Father of the present Earl) when about seventeen Years old.

WILLIAM Earl of *Pembroke*, elder Brother to Earl *Thomas*.

Lady CATHERINE, eldest Daughter to Earl *Thomas*, (was married to Sir *Nicholas Morice*) and her Brother Mr. *Robert Herbert*.

THOMAS Earl of *Pembroke*, when Lord high Admiral.

Our SAVIOUR, and the Woman of SAMARIA.

1. By *Gioseppe Chiari*.

The Countess of *Pembroke*, first Wife of Earl *Thomas*.

The VIRGIN, our SAVIOUR, and JOSEPH reading; there are also several Boys in different Actions.

1. By *Gennari*.

In

In the Cieling.

DEDALUS and ICARUS.

I. By *Joseph Arpino.*

On the bottom Pannels of this Room is painted the History of the Countess of Pembroke's Arcadia, Written by Sir Philip Sidney.

By the Brother of Signior Tommaso.



I

PIC.



PICTURES,
BUSTO'S and TABLES
IN THE
GREAT ROOM.

*Begin the Pictures with the celebrated
Family Piece.*

THIS consists of ten whole Lengths, the two principal Figures (and these are Sitting) are PHILIP Earl of *Pembroke* and his Lady; on the right Hand stand their five Sons, CHARLES Lord HERBERT, PHILIP (afterwards Lord *Herbert*) WILLIAM, JAMES and JOHN; on the left, their Daughter ANN SOPHIA, and her Husband ROBERT Earl of *Carnarvon*; before 'em Lady MARY, Daughter of *George* duke of *Buckingham*, and Wife to *Charles* Lord *Herbert*; and above in the Clouds are two Sons and

and a Daughter who died young: This, and all the other Pictures in this Room are

By *Vandyke*.

On the right Hand of the great Picture, over a Door, is an half Length of King CHARLES the first; and on the left Hand, over a Door, an half Length of his Queen.

On the Chimney Side.

A whole Length of WILLIAM Earl of Pembroke, Lord STEWARD.

A whole Length of the first Lady of the second Earl *Philip*.

Three Children of King *Charles* the first.

Whole Lengths of the Dutcheſs of RICHMOND, (first married to *Charles* Lord *Herbert*) and Mrs. GIBSON the Dwarf.

A whole Length of Earl PHILIP, who is in the great Picture.

Over a Door.

A half Length of the Countess of CASTLEHAVEN.

Over a Door.

A half Length of the second Earl PHILIP.

On the Garden Side.

A whole Length of a Daughter of the Earl of *Holland*.

A whole Length of the Duke of RICHMOND.

The Paintings in the Cieling represent several Stories of PERSEUS.

By Signior *Tommaso*.

Begin the Busto's on the left Hand the Chimney Side.

MARCELLUS, the famous Consul.

DRUSUS the Elder, Brother of *Tiberius*.

LUSIUS VERUS CÆSAR.

MARCUS BRUTUS, of the best *Greek* Sculpture.

CAIUS

CAIUS CÆSAR, upon a green antique Marble Table.

HADRIAN.

Upon the Chimney Piece, two in Copper,

One COMMODUS, the other POLEMON.

CONSTANTINE the Great, of better Work than was common in that Age, as are also a few of his Medals.

LUCIUS CÆSAR, Brother to *Caius Cæsar*, upon an Agate Table.

JULIUS CÆSAR, oriental Alabaster, noted as may be seen by what is said of it in *Valetta's* Collection. The Marble of the Breast-plate is of the Colour of Steel.

ANTINOUS; SEPT. SEVERUS; HORACE, in Porphyry, mention'd also in *Valetta's* Collection; *Fabretti*, in his Comment, gives good Reasons for its being *Horace*.

MARCUS AURELIUS, ANTONINUS PIUS, on this Bust, as also on several others in this Room, may be seen the true Habit that the Emperors wore when they appear'd in vari-

ous

ous Colours, different colour'd Marbles, being chosen for that Purpose.

CICERO, of Touchstone, with the Cicer.

The following Busto's on the Garden Side are all of white Marble, and the Terms upon which they stand are of colour'd Marbles.

ARTEMIS or DIANA; her Hair tied behind her, not to hinder her shooting; the Air of the whole Bust is like the upper Part of the celebrated Statue of this Goddess, and thought to be by the same Sculptor. This (as several others) has in Greek Letters, the Greek Name on it.

MARCELLUS the younger; CASSANDRA, Daughter of Priamus, she was a Prophetess and had a Temple, and therefore wears a peculiar Head-dress with several Bandages.

Bust of MARTIN FOLKES, Esq; upon a Red Egyptian Granite Table.

AMMONIUS, with a Greek Inscription upon it.

ARSINOE the Daughter, GERMANICUS, CORIOLANUS.

Busto

Busto of Sir ANDREW FOUNTAIN, upon
a Lapis Lazuli Table; this and that of Mr.
Folkes intended for the Library when
finish'd.

SCIPIO ASIATICUS, CARACALA, VI-
TELLIUS, and ALCIBIADES.





PICTURES

AND

BUSTO'S

IN THE

*Lobby between the Great Room and
the King's Bed-Chamber.*

*Begin the Pictures with that over the Door,
next the Bed-Chamber.*

AN old Man with some Sort of Sweet-
meat in a Pot, which he sells to the
Children; there are six about him; an ex-
traordinary Pleasure appears in all their
Countenances.

3. By *Fran. Hales.*

There

*There are four more Pictures on the same Side,
begin at the lowest.*

Some *Dutch* People playing at Draughts,
a Woman by them cutting Bread and Butter for a Boy who is saying Grace.

* 4. By *Egbert Hemskirk*.

A young Woman with a Shock Dog.

* 3. By *Correggio*.

A Piper.

* 3. By *Georgione*.

A Madona.

3. By *Carlo Dulci*.

The Side over against the Window.

NEPTUNE and AMPHITRITE, with several other Figures.

* 1. By *Luca Giordano*.

*Under the last are four Pictures, begin on the
Right Hand.*

BACCHUS with a Bowl in his Left Hand, his Right Arm resting on a Vessel, an old Man emptying a Basket of Grapes into a Fat, a Woman and Boys with two Baskets of Fruit.

5. By a Scholar of *Raphael*.

Two Pictures, composed of different Sorts of Marble, out of the Duke of Florence's Collection.

CHRIST in the VIRGIN'S Arms, St. JOHN is kissing him, JOSEPH is looking on them.

5. By Scidone.

Over the Door, next to the Great Room.

CHRIST raising LAZARUS from the Dead.

3. By Sab. Ricci.

On the same Side are four Pictures, begin with the lowest.

King RICHARD II. &c. There transcribe Hollar's Account of it. An elegant Representation of King *Richard* the II^d. (in his Youth) at his Devotion, painted on two Tables. In one he is represented kneeling by his three Patron Saints, St. *John* Baptist, King *Edmund*, and King *Edward* the Confessor, having a Crown on his Head, clad in a Robe adorned with white Harts and Broom-Cods, in Allusion to his Mother's Arms, and his own Name of *Plantagenista*. Thus he is praying to the Virgin *Mary* with the Infant in her Arms (on the other Table) surrounded with Christian Virtues, in the Shape of Angels, with Collars
of

of Broom-Cods about their Necks, and white Harts on their Bosoms; one holding up a Banner of the Cross before them, and on the Ground are Lillies and Roses.

St. *John* Baptist holds a Lamb in his Left Arm; K. *Edward* the Confessor holds a Ring between the Thumb and fore Finger of his Left Hand; King *Edmund* holds an Arrow in his Left Hand; all their Right Hands are directed to King *Richard*, as presenting him to our Saviour, who inclines himself in a very kind Manner towards them. There are eleven Angels represented, each of them hath a Wreath of white Roses round their Heads. The Disposition of their Countenances, and Action of their Hands is designed to shew that their Attention is employ'd about King *Richard*. On the Glory round our Saviour's Head you may see the Cross represented in it, and round the Extremity of the Orb are small Branches of Thorns. On two Brass Plates on the Bottom of the Picture is engraved as follows, viz.

Invention of Painting in Oil, 1410.

This was painted before, in the Beginning of *Richard* II. 1377. *Hollar* engraved and dedicated it to King *Charles* I. and calls it *Tabula Antiqua* of King *Richard* II. with

his three Saints and Patrons, St. *John Baptist*, and two Kings, St. *Edmund* and *Edward the Confessor*. 4.

A half Length of *TITIAN*, by himself. 3.

A Pair, Ruins, Landscapes and Figures. 4. By *Viviano*.

On the Garden-Side.

Buildings Perspective, and Figures.

1. By *Sab. and Marco Ricci*.

Under the last are three Pictures, begin on the Right Hand.

St. *SEBASTIAN* shot with Arrows.

5. By *Benedetto Luti*.

A Nativity.

4. By *Jan Van Eyck*, 1410.

Ruins and Figures.

5. By *Paolo Panini*.

BUSTO'S



B U S T O ' S.

Begin at the Door next the Great Room.

MARCUS MODIUS; a very fine Bust with
a *Greek* Inscription upon it.

Asinius Pollio.

On a black and yellow coloured Marble-
Table, an Alto Relievo of the present Earl
of PEMBROKE when ten Years old.

By Scheemakers.

SENECA, SAPPHO, with the Bandage as
deified, of the finest Marble like Ivory,
the last Perfection of *Greek* Sculpture;
white as at first making, because (with se-
veral here) found in a Vault,





THE

KING'S BED-CHAMBER.

Over the Chimney,

THE half Length of a Gentleman,
supposed to be Prince RUPERT.
By Vandyke.

On an antique Marble-Table.

MARCUS AURELIUS on Horseback, made
at *Athens*, and so esteemed that the Sculp-
tor was sent for to *Rome* to make that which
is there in Copper as big as the Life. The
Person is in the same Posture, but this a
Macedonian Horse, small, and of Marble;
to prevent the breaking, Cardinal *Maza-
rine* had one Side cemented to a Marble,
which comes out at the Bottom, squared
as a Pavement, on which the Horse is as
walking.

PICTURES



PICTURES

IN THE

CORNER-ROOM.

*Begin with that over the Door next to the
King's Bed-Chamber.*

NARCISSUS seeing himself in the Water. There are seven Cupids in various Actions.

3. By Poussin.

*On the same Side are seven more Pictures,
begin with*

ANDROMACHE fainting on her hearing of the Death of her Husband Hector. Here are twenty-five Figures.

1. By Primaticcio.

*Three Pictures under the last, and three at
the End, begin with that next to the Door.*

A Man forcing a Boy to take Physick.

5. By Bambocci.

The

The Head of MIERIS.

5. By himself.

MIDAS's Judgment.

5. By *Philippo Lauro*.

A young Woman holding a Candle.

4. By *Schalken*.

MARS and VENUS.

4. By *Vandervuarfe*.

St. ANTHONY.

4. By *Correggio*.

On the Chimney-Side.

An Herdsman with Cattle, as big as the Life.

2. By *Rosa di Tivoli*.

A Carpet and a large Boar's Head.

2. By *Maltese*.

The Countess of PEMBROKE and Lord HERBERT, now Earl of PEMBROKE, when very young.

3. By Mr. *Hoare* of Bath.

The VIRGIN, old JOSEPH, ELIZABETH and CHRIST, who is putting a Ring on St. CATHERINE's Finger.

5. By *Anguisiola*.

PYRRHUS

PYRRHUS brought dead out of the Temple. They are putting him into his Chariot. Several Figures appear in great Surprize.

3. By *Pietro Testa*.

The Side next to the outer Court.

Begin with the upper one betwixt the Window and the Door.

The Discovery of ACHILLES.

2. By *Salviati*.

An Assumption of the VIRGIN.

In the *Arundel* Catalogue it is said, that his Lordship desired *Reubens* to paint for him a fine finished Closet-Picture, which is this Picture, being on an old *Flemish* Board, most beautifully coloured. There is a Group at Bottom of nine Angels, all in different Postures, as raising the Cloud under the Virgin *Mary*. There are several pretty Cherubims Heads at the Side and at the Top. It so much pleased *Reubens* that he said he would make a great Picture after it, which he did at a Church in a Convent at *Antwerp*, where he has added Apostles, as big as the Life.

5. *Reubens*.

BELSHAZZAR'S Feast. A Multitude of Figures. A great Astonishment appears in all the Company at the Table, &c.

4. By Old Frank.

JUDITH putting *Holofernes's* Head into a Scrip, which is held open by her Maid.

5. By Mantegna.

On the other Side of the Window, begin at the lowest.

OUR SAVIOUR about two Years old, sitting on a Stone, a Lamb is standing by him and licking his Hand, in which he holds a String which is tied to the Leg of a Dove, which sits in a little open-worked Basket. There are two other Figures. The Rays from the Glory round our SAVIOUR'S Head strikes a fine Light upon them. One of them has her Hand upon the Dove.

3. By Paola Matthei.

CHRIST from the Cross, two Boys holding up the Arms, and the Virgin devoutly stretching out her Hands. At a Distance appear the three Crosses, and a Group of little Figures with a Horse. It was made for Henry II. King of France, which he gave to his Mistress, *Diana Valentinois*, and therefore two Vs. are on a Palat hung on
one

one of the Trees, and on the painted flat Frame, in one Corner are the Arms of *France*, in another a Monogram of the first Letters of their Names; the other two Corners the Emblems of *Diana*, three half Moons in one, a Quiver and Bow in the other.

3. By *Michael Angelo*.

A Madona, very fine, with seven Stars round her Head.

* 3. By *Carlo Maratti*.

The Garden-Side, begin on the Left Hand of the Window.

BACCHUS on an Altar in the Wood, many Figures about it celebrating his Mysteries, and shewing a great Spirit, in different Postures. The Light darts through the Wood in a most agreeable Manner.

* 1. By *Salvator Rosa*.

On the other Side of the Window, begin with the biggest.

CERES standing with a most genteel Air, holding up Wheat. Given by the Duke of *Parma* to the Earl of *Peterborough*, when he conducted *James the Second's* Queen to *England*.

* 2. By *Parmegiano*.

CHRIST taken from the Cross, ten other Figures with strong Expressions of the Solemnity. The Virgin has her Right Hand under our SAVIOUR'S Head, as lifting him up, while *Joseph of Aramathea* (who is richly dressed) is wrapping the Linen-Cloth round him. Behind *Joseph* are two Men, one of them has the Superscription in his Hands, and the Crown of Thorns upon his Arm; the other is as talking to him, pointing with one Hand to the Virgin and the other towards *Joseph*. On the other Side is *St. John* with his Hands folded together, and shews great Concern. *Mary Magdalene* is wiping off the Blood, and wrapping the Linen round our Saviour's Feet. *Mary*, the Sister of the Virgin is as speaking to *Nicodemus*, who is as giving Directions about the Spices. Behind them are two Men, one holds the Nails taken from the Cross, the other holds the Hammer and Pinchers. Here is also the Tomb shewn, and the People rowling the Stone from the Entrance of it, and Mount *Calvary*, with Bones and Scull's scattered about where the Crosses stand, with the View of the Multitude returning into *Jerusalem*; at a Distance a Landscape, with Rocks, &c.

3. By *Albert Durer*.

Three

Three by the Door, begin at the lowest,

VENUS and the three GRACES.

5. By *Andrea Camassei*.

The DESCENT of the HOLY GHOST,

5. By *Salembeni*.

The VIRGIN with CHRIST in her Lap.

5. By *Dosso da Ferrara*.

Three by the Window, begin at the lowest,

Day represented by APOLLO riding upon a Cloud, drawn by four Horses; Night represented by a Figure with dark Wings and Poppies round her Head. By her are two Owls flying.

5. By *Solimene*.

CHRIST taken from the Cross.

5. By *Figino*.

CHRIST in the VIRGIN's Lap, he holds St. John by the Hand.

5. By *Lorenzo Garbieri*.

In the Cieling the Conversion of St. PAUL. St. PAUL is struck from his Horse, he and his Company appear in great Surprise.

1. By *Luca Giordano*.

On

On a Table whereon Cards, &c. are represented, is the Statue of

MORPHEUS, the God of Sleep, in black Touchstone, his Head wreathed with Poppies, and a Poppy in one Hand.

In the Closet, begin the Pictures with that over the Door-Case leading into the inner Part of the Room,

The VIRGIN with CHRIST about four Years old, as big as the Life, standing by her, a Figure as graceful as *Raphael Urbin*. The *Virgin* is as talking to *St. John*. More backward, at her Right Side is a Woman with a Child in her Arms, both with graceful Countenances. A little Figure of a Saint is praying at a Distance in a Corner of the Landscape, and an Angel in the Clouds.

2. By *Andrea del Sarto*.

There are two Pictures on each Side of the last mentioned, begin with the two on your Right Hand, afterward on the Left.

The VIRGIN; our SAVIOUR is resting his Head and Right Hand on her Bosom.

4. By *Bloemart, jun.*

A Landscape, Cattle, and Travellers, Horses with Packs.

4. By *Berchem*.

A

A Shepherdes in a Straw-Hat, representing the Princess *Sophia*.

4. By Gerard *Huntorst*.

A Landscape with Figures.

4. By *Orizonte*.

On the Corner Room Side, begin with the middle one, then with that over the middle of it, then that which is under it; then there are four on the Right Hand and four on the Left.

A *Flemish School*. The Painter commonly called the little *Van Dyke*.

2. By *Gonsales*.

St. SEBASTIAN shot with Arrows.

4. By *Paslo Veronese*.

CHRIST lying on Straw in a Manger.

4. By *Van Dyke*.

The Prodigal Son going abroad.

4. By *Woverman*.

CHRIST astride upon a Lamb, is held by the Virgin, old *Joseph* is looking on and leaning on a Staff.

5. By *Francisco Penni*.

The

The VIRGIN with CHRIST in her Lap:

5. By *Raphael*:

A Landscape with Rocks, Water and three Travellers.

4. By *Bartolomeo*:

The Prodigal Son returning home.

4. By *Wouverman*:

MAGDALENE, as a Penitent, overlooking the Vanities of the World. Below her are six Boys as Cupids; they are handling of Jewels, &c.

5. By a Scholar of *Guido*.

The VIRGIN reading, with Christ in her Lap.

5. By *Albano*.

A Landscape, with a Man carrying a Fishing Net.

4. By *Francesco Bolognese*.

Over the Door, MARY MAGDALENE.

2. By *Titian*.

On the Bow-Window and Chimney Sides, as you go round, begin with the lowest Pictures.

The VIRGIN holding CHRIST in her Lap, St. John has led a Lamb to him. CHRIST is looking at an Angel below on the

the Ground gathering Flowers; old JOSEPH is higher up, with an Ass by him.

4. By *Cantarini*.

Our SAVIOUR ascending, with the four Emblems of the Evangelists at the Bottom of the Clouds, two Angels are supporting his Arms.

3. By *Giulio Romano*.

APOLLO fleaing of MARSYAS.

4. By *Piombo*.

Two whole Lengths of two Kings of France, FRANCIS II. and CHARLES IX.

4. By *Fred. Zuccherò*.

King EDWARD VI.

4. By *Hans Holben*.

CHRIST kissing St. JOHN.

4. By *Andrea Salaino*, Scholar of *Leonardo da Vinci*.

The Women bringing the little Children to CHRIST.

4. By *Sebastian Bourdon*.

Three Children of King Henry VII. ARTHUR, Prince of Wales, HENRY about three Years old (was afterwards King

M

Henry

Henry VIII. and MARY, who married the King of France.

* 4. By *Hans Holben*, the Father.

The VIRGIN and old JOSEPH teaching CHRIST to read.

4. By *Benardino Gatti*.

The VIRGIN, with CHRIST in her Lap. St. JOHN has hold of his Right Foot with his Right Hand.

5. By *Gio Bat. Vico*.

The Nativity. 4. By *Pontormo*.

ISAAC blessing of JACOB.

4. By *Lazarini*.

The VIRGIN with CHRIST leaning the back Part of his Head against her Breast. He has a Bird in his Right Hand.

3. By *Crespi*.

CHRIST in the VIRGIN's Arms, the Straw below, three Angels are looking on.

* 3. By *Carlo Maratti*.

The VIRGIN, exceedingly fine, the Veil painted with Ultra Marine, *Maria di Fiori* painted the Flowers with which the Virgin is surrounded.

3. By *Carlo Dulci*.

Our

Our SAVIOUR taken from the Cross, the Virgin sheweth great Concern; there are three other Figures by them, and Angels in the Clouds.

4. By *Valerio Castelli*.

The Marriage of JOSEPH with the Virgin.

3. By *August. Tasso*.

The Holy Family, Saints represented praying at the Bottom of the Picture.

4. By *Pietro Pietri*.

In the Cieling, VENUS's Birth, she is rising out of the Sea, the three Graces are attending her; there are also five Cupids in different Actions.

1. By *Lorenzino da Bologna*.

On a Table of black and yellow Marble, whereon Cards &c. are represented, lyes,

A Statue of CUPID asleep.

In the inner Part of the Closet, begin on the left Hand.

The Flight into Egypt.

5. By *Giovanini*.

on which stands in one Part, a thatch'd House, in another, an equestrian Statue of *Marcus Aurelius* upon an Arch; the Prospect on that Side being terminated with the Plain or Downs, on which are the Horse-Races. The Engine House, with two ornamented Fronts, one Front towards the House, the other towards the Park. The cold Bath, and upon it a compleat Cast of the fine Statue of *Antinous* at *Rome*. An Arcade, the Front of which was originally the Front of a Grotto, by *Inigo Jones*. Not only the Spire, but the whole West Front of *Salisbury Cathedral*. *Clarendon Park* and Places adjacent.

At the Bottom of the Geometrical Stair-case.

The Urn of *HORACE*, on one Side of which is this Inscription,

DM
HOR. FLACC. PIIS MAR
PAMPH. MIN FA FECIT.

Diis Manibus Horatii Flacci, the other Letters to *Fecit* probably relate to the Person who had the Urn made, but they were defaced, and since mended, as they thought they saw the Traces of former Letters; the other Part is the Apotheosis of a Lyric Poet. There is a Woman in a loose Garment

ment holding a burning Torch, as one of the Muses; another holds a Lyre in her left Hand and a Volume in her right, which she offers to a third Woman with large Wings representing Fame: Near them stands a great Altar adorn'd with a Crown; in an obscure Corner sits a Figure with his Head reclin'd, which some think may be *Momus* or *Zoilus*; they are genteel Figures and elegantly cloath'd, it is *Basso Relievo*.





IN THE STONE HALL.

Begin on the right Hand from the Stair-case.

A Little Statue of a Boy, as darting himself to catch something on the Ground.

A *Sarcophagus*; in a Round in the Front is the Bust of a Man; it is remarkable, 1st. That the *Physiognomy* by the Sculptor is unfinish'd, as they purposely did to show that Man could not hit the Likeness of the Splendor they appear'd in after they were descended to the *Elysium*. 2^{dly}. This has the Ornaments of two *Cornucopia's* to show the Plenty of Fruits, &c. which they enjoy in the *Elysian* Fields. 3^{dly}. The right Hand appears with the two Fingers farthest from the Thumb depress'd or debas'd, holding up the Thumb and the other two Fingers, as was the ancient Custom when

when they saluted others and wish'd them Happiness, as he is here suppos'd to do at his dying. 4thly. This is also distinguish'd by a little Rising in the Bottom at the Head to show that it was to lay in the Body whole. Describ'd by *Salvini* in Table 9.

Upon this Tomb is a JANUS fix'd on a Term.

As I am now going to begin with one of the Relievo's, it is to be noted that I shall distinguish those when all or most of the Figures are in Alto Relievo, with the Letter A before them.

An A. Relievo, six Figures, Nereides and Tritons, and an Horse.

A Basso Relievo, having an *Inscriptio Boustrophæa*, the Writing in the successive Lines going forward and backward; First from left to right, then from right to left, as they turn or guide Oxen in the Ploughing of Lands. This was esteem'd the most antient Way of Writing, and proves the great Antiquity of this Marble.

The Statue of APOLLO, of the finest Greek Sculpture; he stands in a very genteel Posture, with the middle of the Bow in his left Hand: It was found entire in

N

the

the Earth near *Ephesus*, in which were mix'd some Minerals, which have given it a Stain that makes it look like old Ivory; his Sandal is a fine Representation of the antient Shape and Manner of fixing it.

An A. Relievo, four Boys gathering and eating Grapes

The Statue of *URANIA* the Muse, with her Symbol cut on the Plinth, with so reverend an Air of old Age, that Cardinal *Mazarine* wou'd not suffer any Part of it to be mended.

A very large A. Relievo, weighing about a Tun and an half, that was a Freeze in a *Greek Temple of Diana and Apollo*; It represents the Story of *Niobe* and her Children, &c. Here are seven Sons and seven Daughters suppos'd to be hunting in the Heat; and being ill, the Father, Mother, &c. come out of the Shade, in which they are, and save two of them; all the Figures and Trees, especially the Horses on which the Sons ride, are so high, as that the Heads and Necks stand off without touching the Marble behind. The Forest *Cithæron* in *Bæotia*, in which they are hunting, is finely represented, and at a Distance by some of the Trees, *Sylvanus*, the Divinity of the Woods, sits looking on with a grave Concern,

Concern. In this, neither *Apollo* nor *Diana* appear, by which probably it was intended to represent their Deaths, as proceeding from the Heat of the Sun, the Rays of which are as *Apollo's* Arrows; he is indeed often in Medals so represented, either by the Sun alone, or with the Rays round his Head. Thus by the Heat of the Sun, which was *Apollo*, and from the Fatigue of Hunting, over which *Diana* presided, they got some mortal Fever. An Arrow sticks in one only, as a Symbol, it being invisible whence it comes. Here are twenty Figures; *Sylvanus* and three old Men, (the Father and two Uncles or Tutors) and two old Women, (the Mother and a Nurse or Aunt,) seven Sons, seven Daughters; also five Horses; two of the youngest Sons are a-foot, as are the Daughters.

The Statue of *SABINA* Wife of *Hadrian*, fine Drapery.

An A. Relievo, *FAUNUS* playing on two Pipes.

The Front of *MELEAGER's* Tomb cut off from the rest, of fine *Greek* Marble with thirteen Figures, besides a Dog and the Boar's Head; the whole History is represented from the first Quarrel about the Boar's head, till the burning of the fatal

Brand, and the carrying of him away to be entomb'd. That which *Montfaucon* copy'd from *Maffei* has three Persons less than this has, and wants the Quarrel at the beginning with the Boar's Head. Upon this Tomb an antique Mask.

An A. Relievo, the Story of the Child stealing the Meat from off the Altar, thro' the Idol's Mouth.

A small Statue of MELEAGER, very fine Sculpture.

A large A. Relievo, of a vestal Virgin, grav'd in Father *Montfaucon*.

An A. Relievo, shewing the antient Manner of eating; here *Jupiter* attended by *Pallas* is serv'd by *Hebe*; Mr. *Castel* has grav'd this in his Book of the Villa's of *Pliny*, it being much older than any Print that was before made of that Custom.

A small Statue of ÆSCULAPIUS.

In the Passage between this Room and the Breakfast Room some Pictures, but not of any Consequence.

Over



Over the First Door,
IN THE
BREAKFAST ROOM.

THE Port of LEGHORN.

5. By *Perspective*.

On the right Hand of the Window.

A Boy with a Bird's Nest.

3. By *Anto. Amorosi*.

CHRIST with three of his Disciples, and
Mary who is upon her Knees weeping upon
the Account of her Brother *Lazarus* being
dead.

2. By *Pietro Faccino*.

On the other Side of the Window.

A Lady ROCKINGHAM.

By Sir Peter L^y.
On

On the left Hand within the Screen.

The late Sir CHARLES HOTHAM.

The late Duke of MONTAGUE.

BARBARA Countess of *Pembroke* (second Wife to Earl *Thomas*) with her Daughter Lady BAB. HERBERT, now Lady *Bab. North.*

MARY Countess of *Pembroke*, last Wife to Earl *Thomas.*

Two naked Figures, one in the River, the other on the Bank.

4. By *Cervelli.*

CUPID, in an angry Manner wrenching his Bow from a Boy who has hold of it.

5. By *Taruffi of Bologna.*

St. JOHN Baptizing our SAVIOUR.

5. By *Casafasco.*

A Triumph of ROME.

By *Carto Caldari.*

in WILTON-HOUSE.

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A Story out of *Ovid* the End of his IX
Book, *Teletbusa* with her Daughter *Iphis*,
&c.

5. By *Antonio Loti*.

CÆPHALUS and PROCRIS.

4 By *Waterloe*.

Over the Door leading into the Corner
Room.

Seven Boys playing at Blindman's Buff.

5. By *Girolamo Donini*.



I N



IN THE
CORNER ROOM.

Begin over the first Doot; then on your right Hand.

THE Siege of Pavia.

5. By *Hans Holben.*

Our SAVIOUR carrying his Cross.

3. By *Luca Congiagio.*

The VIRGIN with our SAVIOUR in her Lap; Old JOSEPH is leaning on an Altar; an ANGEL undrawing of a Curtain.

3. By *Timot. d'Urbino.*

A Nativity; at a Distance the Shepherds with the Sheep, an Angel in the Clouds.

3. By *Disnigio Calwart.*

An Antique Picture from the Temple of *Juno*; JUNO is sitting by a Temple, there are coming to her, PALLAS, HERCULES, DIANA, APOLLO, CERES, and VERTUMNUS, all with their Symbols in their Hands. 4.

Two Sea Pieces, one a Storm the other a Calm.

* 4. By *Vander Velder*.

The PIAZZO NAVONA in *Rome*.

3. By *Cassano*.

Two Battle Pieces.

* 3. By *Borgognone*.

HEROIDAS Dancing before HEROD.

3. By *Alessandro Varotari*.

In Crayon, a Copy of the Princess SOPHIA.

4. By Lady *Diana Spencer*, Daughter to his Grace the Duke of *Marlbrough*.

The Offering after the Flood.

3. By *Tommaso Luini*.

TOBIAS taking leave of his Father and Mother, the Angel is with him.

3. By *Guercino*.

In the Front of the Chimney-Piece, is

An A. Relievo of eight Figures, besides
a Dog and a Goat.



THE



THE
BASSO RELIEVO ROOM.

There is a double Row round the Room, except over the Doors, begin with that over the first Door ; then with the lowest next to the Door ; then with that over the last, and so on throughout the Room.

AN old Greek Mosaick tessellated Work, the Pieces of Marble of various Colours, not only flat, but rising as the Figures ; it represents the Garden of the *Hesperides* ; in the Middle is the Tree bearing the Golden Apples, and the Dragon to preserve them ; by it is a Rock, and *Hercules* with his Head and Garment girt with Golden Fases ; at his Feet is his Quiver, &c. On the other Side lies his Club. *Ægle*, Daughter of *Hesperus*, is in view, her Head adorned with green, cloathed with a double Garment, the inward green and the outward red, folded and loose to her Feet ; in her Left Hand she holds a Branch with Golden Apples on it. She shews Beauty and Modesty, and

He the Majesty of a Hero, and Comeliness
of Youth.

An A. Relievo, BACCHUS drunk upon
an Afs, held on by a Man and a Woman,
a Man leading the Afs. There are thirteen
Figures besides the Afs and a Goat.

An A. Relievo, a Priestess bringing a
Sheep for a Sacrifice. There are two Altars,
upon one there is a Fire, on the other an
Idol.

An A. Relievo, the Story of CLÆLIA.
The River Tyber represented by Romulus
and Remus playing with the Wolf on its
Banks. There are thirteen Women and
four Horses.

An A. Relievo, a Rape of NEPTUNE.
Twelve Figures besides two Horses.

An A. Relievo, SILENUS drunk, the
Boys binding his Arms and Legs with
Vine-Twist. Ægle is painting his Face
with a Mulberry. Sixteen Figures besides
an Afs. This Relievo being long there
are three over it.

A Greek Relievo of the very finest Work,
an Oriental Alabaster. Eleven Figures
besides a Dog. Those on the foremost
Ground

Ground Alto Relievo : It is of *Ulysses*, who is gone into the Cave to *Calypso*, where they are kneeling round a Fire. The Cave is within, a most beautiful Ruin of Architecture, which has a fine Freeze of Figures, several of which are on Horses. The other Figures are of *Ulysses's* Attendants, and Spectators, some of which are got upon the Ruins.

* An A. Relievo, *CURTIVS* on Horseback, leaping into the Earth which opens with a Flame of Fire. It is of the finest Work by a *Greek* Sculptor.

An A. Relievo, two Cupids, one looks angry at the other whose Bow he has broke, which makes the other whimper.

An A. Relievo, *EUROPA* on the Bull. There are four other Figures.

An A. Relievo, a Rape of the Centaurs. Eight Figures.

An A. Relievo, *GALATEA* riding on the Sea in a Shell drawn by two Dolphins. There are three other Figures.

A *Greek* A. Relievo of very curious fine Work. It is a female *Victoria* : She has a wreathed Corona in each Hand, which she holds

holds over two Captives bound at her Feet. There are a great many Weapons of War, with Armour and Ensigns, and a particular Trumpet.

An A. Relievo, a Boy on a Sea-Horse, blowing on a Shell-Trumpet.

An A. Relievo, VENUS, and CUPID sucking. She is sitting under a large rich carved Canopy. MARS is sitting by in rich Accoutrements, by which we may distinctly see the antique Manner of putting on all the Parts, from the Helmet to the very Feet. There is a very particular Emblem of a Cupid sitting, but his Wings, Tail and Feet are like a Cock. At the Bottom are two Doves billing, and a Cat defending herself from a Dog, very naturally.

An A. Relievo, BRITANNICUS in Porphyry.

A very high Alto Relievo, of MARCUS AURELIUS and FAUSTINA, as big as the Life. This is upon a grey Moor-stone Table.

An A. Relievo, two Cupids and four other Boys at Play.

An

An A. Relievo, of BRITANNICUS's JUNIA.

An A. Relievo, ARIADNE and THESEUS. There are two other Figures and two Horses.

An A. Relievo, SATURN crowning Arts and Sciences. Five Figures.

An A. Relievo, JUPITER and JUNO. Six other Figures bringing Offerings.

An A. Relievo, the three GRACES.

An A. Relievo, DIANA with her favourite Stag, and two Dogs asleep.

An A. Relievo, ENDYMION asleep, and DIANA coming down to him.

An A. Relievo, two Figures, one representing Painting, the other Sculpture; very fine Drapery.

A Basso Relievo, APOLLO and DIANA destroying of *Niobe's* Children, by shooting Arrows at them. There are twelve Figures besides *Apollo* and *Diana*, and six Horses; very small neat Work.

An

An A. Relievo, VENUS riding on the Sea in a Shell drawn by two Dolphins, attended by two Cupids. Above in the Clouds is her Chariot with two Doves.

An A. Relievo, a *Greek* Woman dancing a Child upon her Foot, in Porphyry.

An A. Relievo, SATURN, a small one, but very old, and of most beautiful Work.

An A. Relievo from a Temple of *Bacchus*. By the Work it appears to have been in the Time of the best Sculptors. What is remarkable is, that the *Thyrus* or Sceptre of *Bacchus*, has here the Addition of Bunches of Grapes. There is a Vine shooting up from the Bottom, which is of the very finest Sculpture.

Here are four Statues as big as the Life, and four small ones.

VENUS picking a Thorn out of her Foot.

CLEOPATRA with CÆSARION, her Son by *Julius Cæsar*, very naturally sucking on her Lap. Her Seat is an *Egyptian* Improvement for Softness, and so as to fit higher or lower as they pleased. The Bottom has

a Layer like short Bolsters, the next over them cross the contrary Way, and so on to the Height which they would sit. Her Posture is very natural, and her Locks hang gracefully on her Shoulders. *Augustus* killed *Cæsarion* by the Advice of *Arius* the Philosopher, from too politick a Reason, *Non esse probandam multitudinem Cæsarum.*

VENUS holding a Shell in her Right Hand, her Left Hand has hold of the Tail of a Dolphin.

VENUS and CUPID. He is begging for his Shaft of Arrows.

The little ones are upon four Terms.

ORPHEUS with his Symbol.

CALLIOPE, one of the Muses, with a Roll in her Hand; she invented Epic or Heroic Poetry.

APOLLO with all his three Symbols, a Harp, a Quiver, a Serpent for Medicine.

VENUS with a Dolphin at her Foot.

UPON three little carved Trusses, three Heads, two in Bronze, young Faces, the other a *Janus*.

The black Marble-Table,	F.	I.
Long	11	9
Wide	4	2
Thick	0	3 $\frac{1}{2}$

Upon a Table stained with Figures and Landscape. The Statue of VENUS asleep. It is about the Bigness of the Hermophrodite at Rome. It is a fine Greek Sculpture, and appears much older than that, as is observed in the Cardinal's Catalogue.



PICTURES



PICTURES

IN THE

LONG-ROOM.

Begin over the Door, then on your Left Hand.

ST. PETER and the ANGEL coming out of the Prison.

5. By *Stenwick*.

— An old Woman reading with Spectacles.

3. By *Rembrant*.

A Consort of Musick.

2. By *Nicolo del Albate*.

A MAGDALEN.

4. By *Pietro Damini*.

A Landscape.

* 4. By *Salvator Rosa*.

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Scene of DECEIT by NEPTUS the Centurion shooting at him.

5. By Carlo Cresti.

A NARRATIVE.

By Taddio and Fred. Zuchero.

A. ~~Museum's~~ Church at Antwerp.

4. By Vanderbeyden.

A Multitude of small Figures.

5. By Casseels.

HERCULES killing the Bull.

5. By Paolo Parolino.

A Battle.

5. By Luchetti.

HERCULES's Labours.

4. By Fran. Floris.

Fish, and an old Woman giving a Cat
some Milk. The Fish

4. By Snyder.

ACHILLES dragging HECTOR's Body
round the Walls of Troy. A Skirmish be-
tween the Trojans and Greeks.

2. By Polidoro Caravaggio.

Weeds

Weeds and Flowers, Butterflies and other
Insects, a Snake and a Lizard.

4. By *Vroomans*.

A Country Family, a Man and his Wife
and two Children, one of which is asleep
in a Cradle,

5. By *Brawer*.

A *Turkish* Seraglio, Women and Eu-
nuchs,

3. By *Otto Venius*.

Three of *DIANA's* Nymphs bathing,
ACTEON looking at them.

5. By *Giosep. del Sole*.

Seven of *DIANA's* Nymphs bathing.

4. By *Girolamo Peschi*.

Four of *DIANA's* Nymphs bathing,
ACTEON looking at them.

5. By *Sebastian Concha*.

Two on the other Side of the Window,

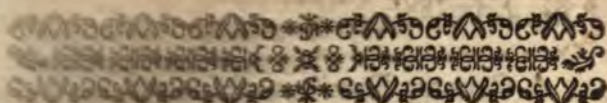
HAGAR and *ISHMAEL*, an *ANGEL* in the
Clouds,

5. By *Fran. Buzzi*.

JUPITER, CUPID and *PSYCHE*.

5. By *Giosep. Arigoni*.

IN



IN THE
LITTLE ROOM,

Where there is a Model of a Seventy
Gun SHIP.

Over the Door, next to the Ship.

VENUS, CUPID, and a Satyr.

4. By Luigi Garzi.

A Group of Figures with very odd Faces.

2. By Murillo.

A Landscape with Figures, and Seve-
rus's Arch.

4. By Claudi Ghisolfi.

RELIEVO's



RELIEVO'S

IN THE

BUGLE ROOM.

Begin with that over the first Door.

AN old Man like a *Silenus*, he is filling a Basket with Grapes.

Then there are five between the Door and the Window, the three lower Ones relate all to one Subject.

A Bull with his Head adorn'd with a Mitre and Fillets, the middle of his Belly bound round with a Ribband. He that sacrifices is naked with his Head laureated, he leads the Bull with his right Hand; the *Pōpa*, or Priest, follows behind laureated likewise

likewise, and cloath'd from the Navel to his Knees; in his right Hand is a sacrificing Olla or Pot, and in his left Hand is the Ax.

Two Priests, or Ministers of the Priest as going before the Victim; one of them is playing upon two Pipes, the other stands laureated prepar'd to do his Office, with an Earthen Chalice or Simpulum in his right Hand, and a Patera in his left.

JUPITER sits on the right Hand of JUNO, on Mount *Olympus*, with a Thunder-bolt in his right Hand, and embracing her with his left, who embraces him with her right Hand, both naked to the Navel; before them is a Fire blazing upon an Altar, and a Priest standing shod, with a very long Robe and Bare-headed, casting something into the Fire.

CLEOPATRA with the Asp in a cover'd Vase; she is here represented as having it ready, but does not shew it.

The Ornament of a Pedestal belonging to a Victor, it represents very particularly some of the ancient *Greek Games*. Here are several peculiar Circumstances: *Neptune*, as the Judge, is the only Figure sitting; *Saturn* stands behind; at the End of the Relievo

Relievo is a handsome Piece of Architecture, something higher than the Heads of the Persons, and is as a Portico to terminate the End of their running; in it are *Mars* and *Venus*, minding each other only; over them is a Cupid who has in his Hand a peculiar Light, not long as a Torch, but as a Lamp in the Palm of his Hand; two young Men are running, supposed to have set out from the End where *Neptune* is, and one is almost got to the End terminated by the building; he has such a Light in his Hand as Cupid has. Antiquaries speak of the Exercise of running in this Manner with a Light; the other young Man, who is running after him, has an Oar in his Hand of the antique Form; in the middle Space of the Place for the Exercises, are two strong made Men with Beards; they shew another Sort of Tryal, not of Motion (as the young Men) but of Strength; one of their Hands is tyed to the other's two Hands, in this it is suppos'd they took turns to try which could pull the other farthest after them.

Five on the other Side of the Window.

Two of the lower Ones are of one Subject, and from what is legible from the old *Greek* which is on them, it is thought they represent the antient Manner of taking Leave of dying Friends.

Two Men, one of them standing, the other sitting; their right Hands joined together as bidding a happy Adieu to each other.

A Man and a Woman in the same Posture as the two Men, the Woman sitting.

SILENUS drunk upon an Afs, held on by two Figures, a Boy is leading the Afs and blowing upon a Bull's Horn (likely the first Trumpet) another Boy sitting against a Tree playing on a Pipe; another Boy has hold of the Afs's Tail; at some Distance *Venus* is lay'd down asleep, *Cupid* has hold of some Part of her Garment to cover her therewith; higher up, a Boy is gathering Apples from a Tree; on the back Ground is a Group of four Boys, one of them is sitting and playing on a Pipe, another is playing on a Timbrel, the other two are dancing.

VENUS wringing the Water out of her Hair.

The Head of *REMITACLES*, King of *Thracia*, as big as the Life, in Porphyry.

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All their Reliques are Also.

Two Little Statues

CROWN with a *Pygmalion* Bonnet on his Head, and his Hands ty'd behind him.

A Boy holding up the Golden Apple in his right Hand.



Q 2

BUSTO'S



BUSTO'S, &c.

IN THE

STONE ROOM.

*In going into the Room, begin on the right
Hand with the Busto of*

DOMITIAN.

SESOSTRIS, the Head is of Red *Egyptian* Granite; the Bust Part is of the white *Egyptian* Granite; the Head is adorn'd with a Tiara, after the *Egyptian* Form, and has a peculiar Livelyness; it was found amongst the Pyramids. This stands upon a very antient Altar of *Bacchus*; round it we may see the whole Dress of his Priest, also the Thyrsus in one Hand; he has a Panther after him, also two Priestesses going in Procession round the Altar; the Thyrsus, in the Priest's Hand, is a plain Pine Apple, not adorn'd with Bunches of Grapes, as that before-mention'd in the Basso Relievo Room

Room, which therefore seems to be an adorn'd Sceptre for *Bacchus* himself, and the rather, because in the triangular Altar, upon a Table in the Cube Room, the Priest has also a Thyrsus, but plain as this here, only with this Addition, that it has Pine Apples, one at each End, the Stalks being join'd at the Middle where his Hand holds it.

Here follows the Inscription, ending in a Circle round the Altar.

ΜΕΛΩΜΕΝ· ΔΙΟΝΥΣΟΝ

Canamus.

Dionysum.

ΑΝΑΜΟΡΦΟΝ· ΒΑΚΧΕΥΤΟΡΑ

Pulchri-Formem.

Bacchatorem.

ΙΑΝΘΟΚΑΡΕΝΟΝ

Flavi-Comum.

The *Epsilon* for an *Eta* is sufficient to show that it was before the Addition of the four last Letters, and therefore 'tis likely *Omicron* stands for *Omega*, because learned Men agree that μελωμεν *Canamus* suits the old Hymn to *Bacchus*, better than μετομεν *Canimus*.

The

118. *A Description of the Curiosities, &c.*

The Busto of ANACREON.

The Busto of SABINA TRANQUILLINA,
Wife of *Gordian*.

The Busto of MARIA OTACILLIA,
Wife of *Pbilip*.

The Busto of ASPASIA, she who taught
Socrates Rhetoric.

The Busto of JULIA MAMMÆA, Mother
of *Alexander Severus*.

The Busto of LUCILLA, Wife of
Verus.

A very antient Consular Chair, call'd
Sella Curulis; the Back is in three Parts;
the middle Part is in Shape of a Term; on
the Top is a Bifrons; the Faces are of a
young Man and a young Woman, as the
Genii of *Rome*; there is an Iron goes thro'
the Shoulder Part of the Term, which
gradually slopes down about six Inches, and
is there fastned to the Tops of the other two
Parts which are of Brass (as is the Term
also) ornamented with Silver; the two
Fore-Legs are Iron; the Seat is thick old
Board.

The

The Busto of DOLABELLA.

The Statue of MANLIA SCANTILLA,
Wife of *Didius*.

The Busto of OCTAVIA the Elder.

The Busto of JULIA MÆSA, Mother of
Heliogabalus.

A Table of Red *Egyptian* Granite.

	F.	I.
Long,	4	11
Wide,	3	7

F I N I S.



